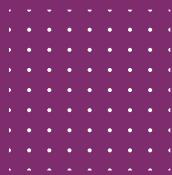


CATALOGUE 2026



SEE
NL



XR

FROM THE NETHERLANDS

#THISISSEENL

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FILMS FROM THE NETHERLANDS

IMMERSIVE
2026

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Rising on the world stage

Why Dutch XR works are on the rise, according to Venice Immersive curators Michel Reilhac and Liz Rosenthal

By Roxy Merrell

Anyone following the immersive and XR scene will have noticed that the Netherlands has emerged as a serious player, with a prolific line-up of immersive works and creative technology shaping the field. Spanning immersive and interactive media—from XR, VR to AR and mixed media forms—Dutch creatives are experimenting with form, technology and audiences in ways that have caught the attention of international festivals. What's behind this rising influence on the world stage? We speak to Michel Reilhac and Liz Rosenthal, co-curators of Venice Immersive, to explore the forces driving this thriving scene.

The 82nd edition of Venice Immersive—the Venice International Film Festival's

platform for new media—reveals the breadth of Dutch work on display: projects that span collective participation, speculative futures and artificial intelligence, moving fluidly between art, technology and performance. Together, they reflect a playful, critical and deeply cross-disciplinary approach that has come to define Dutch immersive work on the international stage. “We like to be constantly surprised,” says Rosenthal, “and working in a field that is permanently evolving in every way, we are every year.”

The Dutch signature

“There’s such a wide variety of projects coming in, despite the Netherlands being a relatively small country,” notes Rosenthal. “It’s testimony to the talent there, but

also to the strong ecosystem of support.” Public funding plays an unmistakable role in creating the space and time needed for artists and creative technologists to do what distinguishes immersive work: innovate. Without structural support to experiment, collaborate, fail and try again, the curators note, there is little opportunity for catalysing new works and experiences.

“From the moment the Netherlands Film Fund and the Creative Industries Fund NL started to support work, you can really see how that helped artists make substantial projects.” Enter the *Immerse\Interact* Grant Scheme launched in 2019, for the development, realisation and distribution of artistically high-quality, immersive and/or interactive media productions by both independent and established producers. This access to funding is widely acknowledged as the catalyst that spurred the immersive media scene from early experiments to the global stage.

Beyond infrastructure, both curators point to a deeper cultural driver behind the boom in XR and immersive works: a markedly open-minded and interdisciplinary approach.

Rosenthal highlights projects in the 2025 selection, such as *Ancestors* by Steye Hallema, produced by The Smartphone Orchestra, which invites smartphone users to establish a shared speculative lineage to reflect on the future, and *The Great Orator* by creative technologist Daniel Ernst, an immersive VR experience where audiences are invited to tap into an AI-driven collective consciousness, following and interacting with a mi-

rage of a once-famed Dutch television psychic. “You can see a kind of cross-fertilisation across art forms—each project is totally different in form and genre.”

“There’s a very Dutch sensibility in that there is no real prescription of what the work should be,” Reilhac underlines, pointing to a culture typified by flat hierarchies and pragmatism. “Evaluation is much more focused on feasibility, business model and production context than on telling artists what the work should look like. That gives artists greater freedom of expression. You see that reflected in the incredible diversity of works.”

Rosenthal contrasts this with other leading markets, where restrictive thinking can stop innovation in its tracks: “Often, everything is closely tied to legacy media. When film funds control innovation through film parameters, work in new media gets judged by the wrong standards.”

Smaller territories often excel in emerging media, precisely because they need to differentiate. “They know that if they’re going to compete internationally, they have to do something unique,” Rosenthal notes. “People are more mobile, more willing to cross silos, everyone knows each other—and that’s crucial when you’re working in innovation.”

Community begets industry

On the ground, the inventive line-up of works is driven by a tight network of creative thinkers exploring parameters together. Reilhac traces this back to collaboration. In 2017, Reilhac was invited by Submarine to help establish an im-

mersive production arm, he encountered a scene already in motion. “There were people like WeMakeVR making pilot projects,” he recalls. “Corine Meijers became my right hand and later founded Studio Biarritz. There was VR Days founded by Benjamin de Wit, there was VRBASE at the Marineterrein initiated by Daniel Kip—artists and studios thinking VR together. There was an incredible sense of people sharing knowledge.”

As Rosenthal observes, this constellation spans far beyond individual projects, encompassing studios such as Monobanda and WeMakeVR, makers including Firat Sezgin and Niki Smit, and long-standing platforms for exhibition and exchange such as IDFA DocLab, IFFR, the Netherlands Film Festival, Eye Filmmuseum and NXT Museum.

That informal network, Reilhac argues, eventually translated into structure. “This ecosystem was instrumental in shaping lobbying efforts and financing strategies for immersive. The wave of makers coming from the Netherlands now is the result of all of this.”

Universities driving the next wave

Tracing the scene’s early kindling, Reilhac observes education as driving the next wave of immersive works in the Netherlands, noting universities as “awakening students to the potential of immersive before the wider community even fully formed.”

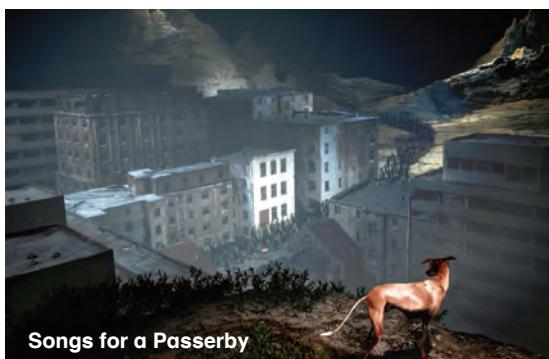
“I remember meeting Celine Daemen in Amsterdam two years before she presented *Eurydice, A Descent into Infinity*,” he

recalls. Daemen’s virtual reality opera inspired by the ancient myth of Orpheus and Eurydice, which premiered at Venice Immersive in 2022 and went on to receive critical acclaim. “She was still in school, experimenting with the concept, using her theatre and opera background. I went to a warehouse in the industrial part of Amsterdam where she had built a mock-up with friends. It was a revelation to see that a whole group of students were already doing this work.”

Rosenthal agrees: “It’s fascinating to see people coming from distinctly different areas of the arts, and how forward-thinking and high the quality is of what comes out of the universities.”

From market to festival

“We’ve had some really exceptional projects come from the Netherlands over the last years,” says Rosenthal. “What comes to mind immediately is Celine Daemen’s work. Following *Eurydice, A Descent into Infinity*, she returned the following year with another exceptional project, *Songs for a Passerby*, that won the Grand Jury Prize.”



One of the most distinctive aspects of the Dutch XR presence at Venice is the way projects often move through the festival ecosystem over several years. “We’re seeing projects come through the Venice market, get financed, meet partners, and then come back to the festival,” Rosenthal says. “It becomes a cycle. Celine Daemen is now even a tutor at the Venice Biennale College Immersive. Projects are supported, return in official selection, win awards—and then the makers return as jurors.”

Looking ahead

“Ecosystem is everything,” Reilhac emphasises. “From university to industry, from experimentation to financing, from development to international presentation—that continuity makes all the difference. Without it, artists can’t follow through on their ideas.”

“Don’t lock these works into premature business-model expectations,” Rosenthal urges. “Allow them to blossom. Immersive and spatial media are incredibly potent and rich, but they don’t fit neatly into legacy formats. The beauty of this field is that it sits between disciplines—and that’s also what makes it politically and structurally difficult.”

For now, the Netherlands continues to prove what becomes possible when creative freedom, public support and international curiosity align. As Venice Immersive keeps discovering—and rediscovering—Dutch works year after year, the question is no longer why Dutch XR is thriving, but how far this ecosystem can still evolve.

Roxy Merrell is a writer, editor and film journalist based in Amsterdam.



The Imaginary Friend

Immersive Frontiers

Mapping the Netherlands' XR scene

By Roxy Merrell

Over the past five years, the Netherlands has emerged as one of the most influential hubs for immersive and extended reality (XR) works—umbrella terms that span interactive and immersive projects that encompass virtual reality (VR), augmented reality (AR), mixed reality (MR) and the hybrid spaces in between. Ranging from VR operas and AI-driven worlds, to ecological imaginaries and ancestral futures, we've seen Dutch creators and innovators surface again and again at Venice Immersive, Cannes Film Festival, SXSW and other leading platforms.

Keeping track of a field in transition can be a challenge—with the immersive realm continuously redefining itself and reconfiguring its parameters, alongside new technologies and formats emerging in pa-

rallel. This article maps the Dutch immersive scene over the past five years: tracing its creative trajectory, highlighting landmark projects and pioneers, and unpacking the ecosystem that has allowed a relatively small country to punch well above its weight.

A scene in motion

The remarkable coalescing of Dutch immersive did not emerge overnight. According to Avinash Changa, VR maker, creative technologist and founder of Amsterdam-based immersive technology studio WeMakeVR, the Netherlands has been actively shaping immersive storytelling for over a decade. “The first years were dominated by 360-degree video—works built around the initial ‘wow factor’ of pre-

sence,” Changa recounts. That phase, however, was never an endpoint.

Makers began asking more complex questions: Can audiences interact? Can they move, speak, collaborate, influence outcomes? With that, works reached beyond the VR headset alone, expanding and evolving into immersive pieces, installation-led experiences, collective performances, participatory work and more.

“The Netherlands was one of the key countries at the forefront of figuring out where narrative immersive work was going,” Changa reflects. “That’s why Dutch makers are so present in this innovation domain, and why we continue to have a strong roster of projects each year.”

Researcher Siuli Ko, also producer and founder of The Hague-based K.O. Productions and responsible for Moonshot Digital Culture, identifies a turning point in production quality. “From the *Immerse\Interact* programme and the arrival of VR as a medium in its own right, you really see that Dutch projects have elevated. Internationally, the Dutch field is now highly recognised—the quality is high, and it’s really good.”

Absaline Hehakaya, Head of Talent & Experiment at the Netherlands Film Fund, reflects on what she thinks stands out in the Dutch XR scene: “Their distinct outlook on what it means to be human in this day and age. The boldness of the creators has been our strongest asset, in both their openness to a transdisciplinary approach and their willingness to follow to their own intuitions—even if unsettling.



We could speak of geniuses, but I prefer the term ‘scenius’ [collective creativity].”

Today, Dutch immersive works are recognised for their ambition and craft, with a near-constant presence in the line-ups of prestigious international festivals such as the Venice Biennale, Cannes Film Festival, SXSW and more.

Working towards a canon

The trajectory of the Dutch immersive scene can perhaps be best traced through a handful of landmark works, that together illustrate its range.

Angels of Amsterdam (2021) by Anna Abrahams and Avinash Changa transports viewers to a 17th-century Amsterdam tavern, using a combination of 3D scanning, high-resolution imagery and embodied storytelling to explore power, labour and gender inequality. The interactive VR work was the first Dutch project in official competition at Venice Film Festival’s VR Expanded programme and was nominated for a Golden Calf (the most prestigious accolades within the Dutch audiovisual sector) the same year.



Soul Paint

Eurydice, A Descent into Infinity (2022) by Celine Daemen, a VR opera inspired by the ancient myth of Orpheus and Eurydice, blends opera, theatre and virtual reality into a poetic non-linear journey. Premiering at Venice Immersive, the work unfolds in a point-cloud underworld, accompanied by atmospheric compositions that play with sense of scale and the infinite, that invite participants to explore the unknown in a mythical, liminal space.

Premiering at Venice Immersive and nominated for a Golden Calf in 2023, Steye Hallema's *The Imaginary Friend* (2023) immerses participants in the intimate world of a grieving child named David. The interactive and cinematic VR experience invites audiences to become the boy's imaginary companion, engaging directly with his thoughts, anxieties and fantasies through gameplay. The work foregrounds VR's potential to create deeply personal, emotionally engaged experiences.

Soul Paint (2024) by Sarah Ticho and Niki Smit—an SXSW XR award-winner—merges behavioural science, embodied inter-

action and expressive 3D drawing. Guided by the question "Where are you feeling?", users reflect on their inner realities while also encountering the experiences of others through movement and visual expression. The work represents breaking into new territories, where art and healthcare meet.

Marcel van Brakel and Hazal Ertürkan's *Future Botanica* (2024) uses augmented reality (AR) and artificial intelligence (AI) to let users collaboratively design speculative ecosystems. Produced by Polymorf and Studio Biarritz, premiering at Amsterdam's IDFA DocLab, the work blends ecological reflection with collaborative worldbuilding, simultaneously an experiment into humanity's evolving relationship to nature.

Steye Hallema's immersive and interactive group experience *Ancestors* (2025), produced by The Smartphone Orchestra, generates imagined genealogies through participants' devices, exploring how today's choices ripple across future generations. Premiering at IDFA DocLab, the project has been shown at SXSW and several other international festivals.

Daniel Ernst's *The Great Orator* (2025) presents a nonlinear VR world in which participants explore the consciousness of an AI-induced apparition of a bygone Dutch TV medium. Premiering in competition at Venice Immersive, the work invites viewers to shape their narrative path through interactive exploration of symbolic spaces, blending narrative, memory and ethics in a mutable story environment.

Michel van der Aa's *From Dust* (2025), winner of the prestigious Best Immersive Work at Cannes, as part of the Immersive Competition, is a virtual reality opera installation in which AI dynamically invites participants to 'shape their own story'. Combining electronic soundscapes with the voices of vocal ensemble Sjaella, the work responds to visitors' presence and choices, redefining opera through immersive storytelling and generative technology.

Collaboration as driver

Behind these works lies a vital network of creators, studios and facilitators. Creators and artists such as Daniel Ernst, Celine Daemen and Steye Hallema have helped shape the field artistically, while studios and creative technologists like Studio Biarritz, Polymorf, Monobanda, The Smartphone Orchestra and WeMakeVR provide the technical and conceptual infrastructure to realise complex visions. The pioneering collaborations reach far further, integrating filmmakers, game designers, performers, animators, creative developers, visual artists, composers, audio engineers, lighting experts, researchers, software developers, scientists, healthcare workers and beyond.

Hehakaya underlines: "These makers are pioneers in all areas of the sector. Their works have human connection at heart, challenging what we can think and feel with technology, taking us on artistic adventures while addressing the big questions of our time."

Changa notes: "I would argue this convergence of science and creativity and



immersive technology doesn't happen anywhere else in the world at this level."

Next to the dynamic constellation of open-minded creative endeavours and technological innovation, the Dutch ecosystem is sustained by early-stage development and festival showcases. At the International Documentary Film Festival Amsterdam (IDFA), IDFA DocLab has been charting the edges of immersive practice for nearly two decades, and, since 2018, has partnered with MIT on an annual Research & Development Summit that pushes the field's conceptual and technical questions forward. Together with the International Film Festival Rotterdam (IFFR), the Netherlands Film Festival and animation film festival Kaboom, these platforms provide the critical launch infrastructure that propels Dutch projects onto the international stage.

Circulation also includes cultural institutions like Eye Filmmuseum, NXT museum and LIMA. These function as testing grounds and a path to access wider audiences. NU:Reality stands out as a rare

organisation actively engaging with the question of distribution and touring of VR works in cinemas, programming VR screenings and collaborating with venues to bring immersive projects to broader audiences.

Funding the field

At the heart of this boom is the decisive influence of stable government funding for immersive and interactive works. Since 2019, the Netherlands Film Fund and the Creative Industries Fund NL have jointly managed the *Immerse\Interact* Grant Scheme—an annual collaboration to support the development, realisation and distribution of outstanding immersive and interactive media, with recent rounds allocating approximately €1 million to immersive and interactive productions. Since then, they have extended the funding stream with additional budgets, such as the *Immerse\Interact-XL* grant scheme and the *Immerse\Interact* Presentation Grant. The Fund also collaborates with IDFA DocLab to grant annual support with the Film Fund DocLab Interactive Grant.

“We have provided a myriad of ways to support the development, (co-)production and distribution of Dutch XR-works,” Hehakaya reflects on the stability the Fund provides. “We engage multiple perspectives from different stakeholders and experts to assess the projects, combining inter- and transdisciplinary strengths to foster an XR-supportive network.”

Parallel initiatives, such as CIIIC (Creative Industries Immersive Impact Coalition), connect creators with research institutions, industry partners and government bodies.

Funding is widely credited as the scaffolding behind the impetus, elevating both quality and international recognition. Ko reflects: “Government recognition signals a field worth funding. With the injection of capital into the sector, you can directly see how Dutch projects elevated and sector emerged in response.”

Many immersive makers speak about valuing the freedom they have here—to take risks, to experiment with form, to work across disciplines. Hehakaya notes: “We take playfulness seriously, creating conditions where creators and projects can flourish. As a public financier, we are bound to regulations that make us dependable, while keeping tabs on whether or not the rules and ideas that we adhere to are compatible with the games the artists are playing.”

The combination of grants, festival exposure and promotional support from agencies like SEE NL has created a prolific laboratory for immersive and XR.

Roadblocks and what's in the pipeline?

Despite its momentum, the Dutch immersive field is still developing its infrastructure. The most frequently cited pressure point is distribution. Even as development funding has grown increasingly robust, the pathways for touring, long-term presentation and safeguarding works against rapid technological obsolescence have not kept pace.

“Everybody sees this massive gap in distribution,” Ko notes. “But there is no one who has jumped into it yet, because there's no business model; the sector isn't

professionalised in that sense.” As a result, many projects remain visible only within short festival cycles—high-impact at premiere, but difficult to access after those moments pass.

Technical capacity forms another part of the bottleneck. Institutions struggle with high presentation costs and limited in-house expertise, while makers point to a lack of trained operators capable of supporting complex installations over sustained periods.

Complicating matters is the sheer diversity of immersive formats—VR, AR, MR, installation, performance and hybrid spatial experiences—each with their own set of requirements. As Ko puts it: “These works are distinctly innovative; they use new ways of storytelling and technologies. You can’t standardise them like film, and that’s exactly what makes them powerful and expensive at the same time.”

These challenges are echoed in the Moonshot Digital Culture report on the Pilot Vouchers for cultural immersive productions commissioned by the Ministry of Education, Culture and Science. The research highlights a recurring pattern: although aforementioned development funding is relatively well supported, distribution budgets tend to be absorbed by production pressures. The report warns that without structural attention to distribution, “the scene risks remaining in a permanent prototype phase.” Innovation continues, yet the works themselves struggle to secure the institutional stability and longevity—exactly what is needed to form a lasting canon.

Still, practitioners are careful not to frame these issues solely as deficits. For many, they represent the next frontier. Creators and production companies are experimenting with new touring models, and interrogating the value chain itself. As Changa puts it, “The way the value chain works in film is different for immersive. Those models have not been established yet, and the question is: where are those models and who is responsible for creating them?”

The next frontier

Looking ahead, the conversation increasingly turns toward sustainability—of artworks, of infrastructure and of institutional memory. Extending the lifespan of existing works, professionalising distribution pathways, investing in dedicated venues and recognising immersive media as cultural heritage are emerging priorities. Preservation sits at the heart of this shift. “Important works are being made, and they remain relevant,” Ko emphasises. “The question is: how do we preserve them? How do we keep showing them, and break through this festival deadlock?”

Archiving is becoming a parallel strand of innovation. Changa outlines the forthcoming Preservation Module, a custom hardware device created by WeMakeVR and released through IMPRES (The Institute of Immersive Preservation). The system preserves individual VR works onto modules stored within the IMPRES online archive.

“Years from now, a preserved work can be plugged into a ‘Presentation Unit’, al-

lowing it to be presented on modern-day VR devices,” he explains, underscoring how preservation can lower technical barriers, enable broader access and extend the lifespan of immersive works. “IMPRES aims to lay the groundwork for immersive media to be treated not as a fleeting technological moment, but as a cultural form with a lasting canon.”

Beyond preservation, practitioners stress the broader societal potential of immersive technologies. “I see immersive as a new language,” Changa reflects. “It’s not solely an arts and culture domain. It has the potential to improve quality of life—how we understand other cultures, how we deal with conflict, provide medical care or work with people suffering from dementia.”

For Ko, the long-term horizon is clear: if immersive works were to receive incentives comparable to film, the sector could professionalise at scale. Distributors would step in; institutions could plan beyond single seasons and makers

would no longer face the recurring cliff edge between premiere and disappearance.

Considering the future, Hehakaya is most concerned about the AI boom, but remains hopeful: “The Dutch scene is made up of a diverse group of artists who critically assess the technological topics of our times, while creating incredibly fun works in the process. They are tech-savvy and ethically aware, which make me look forward to the years ahead.”

Five years into Dutch immersive innovation, the ambition is not endless acceleration, but consolidation—allowing the field to build a canon, preserve knowledge and let works travel beyond the festival circuit. Looking ahead, the question of the hour is how the Netherlands will continue to lead innovation and shape the conversation on where immersive media can go next.

Roxy Merrell is a writer, editor and film journalist based in Amsterdam.

RECENT HIGHLIGHTS



8 BILLION SELVES

Tibor de Jong

Have you ever pictured the idea of 8 billion human beings on Earth? Based on this staggering figure, 8 BILLION SELVES imagines a teeming humanity, occupying space without limit.

Running time: 22'

Original title: 8 BILLION SELVES

Prod: Nemo Vos

Completed: 2024

Language: no dialogue

Tibor de Jong:

a.o. 8 BILLION SELVES (2024, VR) Festivals:
a.o. IFFR, Clermont-Ferrand Short FF, SXSW London, Melbourne IFF, Kaohsiung IFF, DIGITAL DARKROOM (2024, VR), KORSTMOS (2023, VR), OOGSTLIED (2023, VR), PIXEL PARADISE (2022, VR), KAMER MET UITZICHT (2021, VR)

Nemo Vos:

tibor.dejong@gmail.com

www.nemovos.com



ANCESTORS

Steye Hallema (The Smartphone Orchestra)

ANCESTORS is an interactive group experience where the future speaks back. Guided by their own phones, participants meet their descendants and reflect on what we pass on—and who we are beyond the boundaries of our own time.

Running time: 70'

Original title: ANCESTORS

Prod: The Smartphone Orchestra

Sc: Steye Hallema & Shea Elmore

Completed: November 2024

Language: English

The Smartphone Orchestra:

ANCESTORS (2024, interactive) Festivals & Awards: NFF Golden Calf Best Digital Culture Production, Best of Tech (Miami Filmgate Interactive), Nominee Best of Fest SXSW, Venice Immersive, InScience Festival, Digital Dozen (Breakthrough in Storytelling Awards Columbia University Digital Storytelling Lab), GIFF, IDFA DocLab, THE SCORE (2024, interactive), Innovation Winner at Dutch Game Awards 2025, Emojii (2023, interactive), THE SOCIAL SORTING EXPERIMENT (2019, interactive), W/O/R/K (2018, interactive, co-directed by Anagram), Winner of the IDFA Interactive Grant, Music FOR SMARTPHONES (2017, interactive)

The Smartphone Orchestra

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esther@smartphoneorchestra.com

www.smartphoneorchestra.com



ANGELS OF AMSTERDAM

Anna Abrahams and Avinash Changa

ANGELS OF AMSTERDAM brings you to a truthful re-creation of a 17th century café in Amsterdam, where you meet four young women who left behind all they knew to try their luck in booming 17th century Amsterdam (new 360 version of the VR experience that world premiered in 2021 Venice VR Expanded).

Running time: 30'

Original title: ANGELS OF AMSTERDAM
Prod: WeMakeVR - Avinash Changa,
Rongwrong Foundation - Anna Abrahams
Screenwriter: Anna Abrahams
Completion date: November 2024
Language: English

Anna Abrahams:

a.o. ANGELS OF AMSTERDAM (2021, VR) Festivals: a.o. Venice IFF, 7 PEAKS (2012, short), DESERT 79°: JOURNEYS BEYOND THE UNKNOWN WORLD (2010, short).

Avinash Changa:

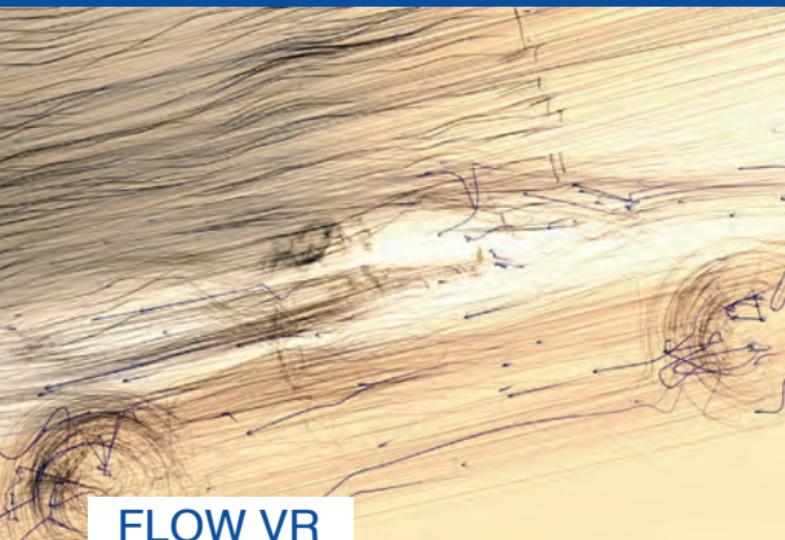
a.o. ANGELS OF AMSTERDAM (2021, VR) Festivals: a.o. Venice IFF.

WeMakeVR

Ph: +31 6 2460 5024
www.wemakevr.com

RongWrong

www.rong.dds.nl



FLOW VR

Adriaan Lokman

Floating like leaves we witness a turbulent day in life through the most vital element surrounding us. Brushstrokes of air in all its subtle, gentle, powerful and inner manifestations paint our fragile existence in the most unpredictable stormy ways.

Running time: 15'

Original title: Flow VR

Prod: Valk Productions – Richard Valk

Completion date: July 2023

Language: no dialogue

Adriaan Lokman:

All animation: Flow (2023, VR) Festivals: a.o. Venice IFF, Kaboom, Clermont-Ferrand Short FF, Bucheon Fantastic FF, BFI London FF, Flow (2019, short), CHASE (2012, short), FORECAST (2006, short), SHREDDER (2002, short), DICHT/VORM- 'TRAINSPOTTING' (2002, short), BARCODE (2001, short).

Valk Productions

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richardv@xs4all.nl

www.valkproductions.com

Sales: Unframed Collection

aroux@lucidrealities.studio

www.unframed-collection.com



FROM DUST

Michel van der Aa

Explore the boundaries of reality and identity in **FROM DUST**, a groundbreaking VR opera installation, tailor-made by and for you using AI. Composed and directed by Michel van der Aa, performed by the mesmerizing vocal ensemble Sjaella.

Running time: 24'

Original title: **FROM DUST**

Prod: doubleA foundation – Michel van der Aa

Completed: December 2024

Language: English

Michel van der Aa:

FROM DUST (2024, VR) Festivals and Awards:

Best Immersive work Cannes IFF, Holland Festival, GIFF, UPLOAD (2021, film opera).

Awards: Digital Opera International Opera Award. EIGHT (2019, VR installation).

doubleA Foundation

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Ph: +44 20 7608 9924

mlehane@intermusica.com

www.intermusica.com/imagine/Michel-van-der-Aa



THE IMAGINARY FRIEND

Steye Hallema

A young child with a vivid imagination struggles to make sense of the world around him, he needs YOU –his imaginary friend– to help him navigate his feelings.

Running time: 26'

Original title: THE IMAGINARY FRIEND

Prod: Studio Biarritz - Corine Meijers

Co-prod: Cassette for Timescapes, Submarine Channel

Completion date: August 2023

Language: English

Steye Hallema:

a.o. THE IMAGINARY FRIEND (2023, VR) Festivals: a.o. SXSW, Venice IFF, BFI London FF, Bucheon Fantastic FF, New Images Paris, WELTATUM (2022, VR), ASHES TO ASHES (2016, VR), WHAT DO WE CARE 4 (2014, VR).

Studio Biarritz

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info@studioriarritz.nl

www.studioriarritz.nl



THE MIRACLE BASKET

Abner Preis

A glimpse into humankind's recent past told through an intimate childhood story in which mistakes bring change and hope for the future of the planet.

Running time: 13'

Original title: THE MIRACLE BASKET

Prod: Valk Productions – Richard Valk

Co-prod: Institute of time – Firat Sezgin

Sc: Abner Preis

Completion date: November 2021

Language: English, Dutch

Abner Preis:

a.o. THE MIRACLE BASKET (2021, VR) Festivals: a.o. Venedig IFF, IDFA, Cinekid, New Images Paris, EDEN AND THE GOLDEN RULE (2021, VR installation), BLOWING THROUGH THE CURTAINS (2020, VR short doc) Awards: Anidox VR Residency Award, Netherlands FF Golden Calf Nomination, acquired by the Museum Arnhem for their collection, EDEN'S ADVENTURES (2019, VR Experience) Awards: Cinekid Golden Lion Jury Award for the Best International Media Project, Netherlands FF Golden Calf Nomination

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www.valkproductions.com



SHADOWTIME

Sister Sylvester and Deniz Tortum

‘You are in two worlds at the same time. Your body is in the other world, but your heart is in this one.’

Running time: 18'

Original title: SHADOWTIME

Prod: Institute of Time (NL) - Fırat Sezgin,
Ecegül Bayram

Co-prod: Onassis ONX Studio (USA)

Completion date: August 2023

Language: English

Sister Sylvester & Deniz Tortum:

SHADOWTIME (2023, immersive) Festivals & Awards: Venice IFF, Thessaloniki IFF, Geneva IFF, Church of VR at VR Days 2024, SXSW, Lichter Filmfest Frankfurt International, Beijing IFF, Beldocs – Belgrade IDFF, Animator Festival, Sheffield Doc/Fest, Bucheon IFFF, Melbourne IFF, Netherlands FF, Kaohsiung FF, Jihlava IDFF, ART*VR, Felix Meritis Amsterdam “The Known/The Strange”, VR Days Innsbruck, Stereopsis Festival Brussels.

Institute of Time

Ph: +31 6 3869 5335

info@instituteoftime.com

www.instituteoftime.com



SONGS FOR A PASSERBY

Celine Daemen

A VR opera about our tenuous relationship with the transitory nature of reality.

Running time: 25'

Original title: SONGS FOR A PASSERBY

Prod: Silbersee - Nicky de Groot

Co-prod: Muziekgebouw Productiehuis, Studio Nergens, Via Zuid

Completion date: August 2023

Language: no dialogue

Celine Daemen:

SONGS FOR A PASSERBY (2023, VR) Festivals: a.o. Venice IFF, Kaohsiung IFF, Bucheon Fantastic FF, New Horizons FF, EURYDICE, A DESCENT INTO INFINITY (2022, VR) Festivals: a.o. Venice, NOWHERE (2021, VR), MONOLOGUES FOR NOTHING (2021, VR), THE OPERA OF THE FALLING (2019, VR).

Silbersee

nickydegroot@gmail.com

jimmypierredegraaf@silbersee.com (sales)

www.silbersee.com



SOUL PAINT

Niki Smit and Sarah Ticho

SOUL PAINT is a multi-award winning virtual reality experience by Sarah Ticho & Niki Smit, backed by behavioural scientists and researchers. Narrated by Rosario Dawson, this experience asks you the question: 'Where are you feeling?'

Running time: 20'

Original title: SOUL PAINT

Prod: Monobanda (NL)

Co-prod: Hatsumi (UK)

Completion date: March 2024

Language: English

Niki Smit (NL):

a.o. THE SHAPE OF US (2020, VR), IN MY ABSENCE (2018, VR), REMEMBERING (2015, VR).

Sarah Ticho (UK):

SOUL PAINT is Sarah Ticho's directorial debut.

SOUL PAINT (2024, VR) Festivals & Awards:

a.o. XR Experience Special Jury Award

SXSW, XR Special Mention Kaohsiung IFF,

Winner Social Impact Award Filmgate

Monobanda

Ph: +31 6 5423 7960

info@monobanda.nl

www.monobanda.eu

www.soulpaint.co

NL IMMERSIVE



BEAUTIFY

Isaura Sanwirjatmo

BEAUTIFY is an immersive art installation exploring how AI, social media, and influencer culture shape female beauty ideals, blending interactive selfies, video, and app-based experiences to reflect on self-image and societal pressures.

Running time: 45'

Original title: BEAUTIFY

Prod: K.O. Productions - Siuli Ko

Co-prod: HNTjong - Anne-Marie Geldhof

Completed: 2025

Language: Dutch, English

Isaura Sanwirjatmo

MY JOURNEY TO FIND HOME (in prod, short), BUY NOW, PAY LATER (2024, doc), LIEVE ELLIS LIEVE BERNIE (2022, doc), QUEER PLANET (2022, doc), DE VADER DE ZOON EN DE HEILIGE GEEST (2021, short), #VERLORENJONGENSZULLENWINNEN (2018-2020, transmedia doc) Festivals: Golden Calf Competition , Director's Forum Netherlands FF, SOSO LOBI (2016, doc), EEN EIGEN HUIS, EEN PLEK ONDER DE ZON (2013, short)

K.O. Productions

Ph: +31 6 17 456 959

contact@koproductions.nl

www.koproductions.nl



BEING GREGOR (VR INSPIRED BY KAFKA'S METAMORPHOSIS)

Camiel Schouwenaar

Take on the life of Gregor Samsa, a weary salesman whose world unravels as he transforms from cherished member of the family, into a hideous insect. We all carry multiple identities... but where do you truly belong?

Running time: 25'

Original title: BEING GREGOR (VR INSPIRED BY KAFKA'S METAMORPHOSIS)

Prod: Happy Ship (NL) – Martin Venema

Co-prod: INVR.SPACE (DE) – SÖNKE KIRCHHOF, JESSICA ZIPPEL

Completed: Autumn 2026

Language: English

Camiel Schouwenaar:

First XR creation.

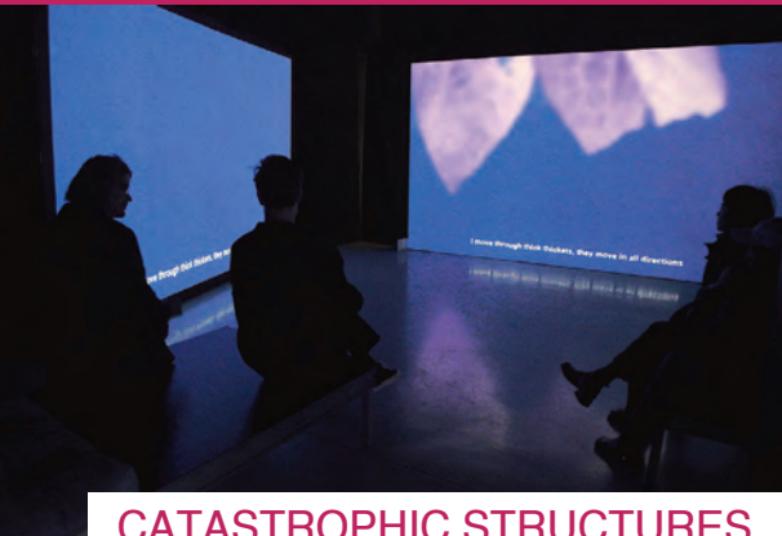
BIGMAN (2022, feature), METAMORPHOSIS (2021, VR film), BLIND DATE (2019, short animation), POLSKA WARRIOR (2017, short animation), RICH (2015, short), SWEET RABBIT (2012, short film), THE WESTSIDE FOUR (2012, drama series).

Happy Ship

Ph: +31 6 5539 0983

info@happyship.com

www.happyship.com



CATASTROPHIC STRUCTURES

Numina Gneisspecker

CATASTROPHIC STRUCTURES is a multi-channel audiovisual installation drawing “attention to catastrophic acts that are low in instant spectacle but high in long-term effects.” (Rob Nixon – Slow Violence and the Environmentalism of the Poor, 2011).

Running time: 45-60'

Original title: CATASTROPHIC STRUCTURES

Prod: Numina Audio – Sjoerd Leijten, Gneisspecker – Stijn Verhoeff

Completed: 2026

Language: Polish

Numina Gneisspecker (Sjoerd Leijten and Stijn Verhoeff)

Stijn Verhoeff:

ECHA (2025, mid-length, with Kristina Benjocki), HET HOOGT EN HET LAAGT (2024, short, w Kristina Benjocki), WHILE THE PILE OF RUBBLE GROWS TOWARDS THE SKY (2023, mid-length, w Kristina Benjocki), CATASTROPHIC STRUCTURES (2023-ongoing, multichannel audiovisual installation, w Sjoerd Leijten), ANSAGE ENDE (2019, short) Best Experimental – Rome Independent Cinema Festival; Climate Award – Cinema Verde, UIT DE LUCHT GEGREPEN (2014, short film, w Jasper Coppes), THREE TIMES ARCTIC ARCHEAOLOGY (2010, mid-length film), MESOPOTAMIAN MARSHES (2007, short), A HISTORY ... (2006, short).

Numina Gneisspecker

Ph: +31 6 1404 1247

stijnverhoeff@gmail.com

www.sjoerdleijten.nl

www.stijnverhoeff.org



CYCLE

Matunda Groenendijk and Amit Palgi

CYCLE is a VR poem revealing life's hidden patterns through dance, animation and music.

Starting with three words, you shape the order of scenes—immersing in playful, cosmic loops of time, bodies and lives.

Running time: 15'

Original title: CYCLE

Prod: Matunda Groenendijk & Amit Palgi

Completed: early 2026

Language: no dialogue

Matunda Groenendijk:

MIXOLOOG (2023, interactive installation), SYNTHESE (2021, VR film)

Amit Palgi:

EVERYTHING IS TOO MOVING (2023), INNER VIEW (2021)

Amit Palgi

Ph: +31 6 2204 0263

amitpalgi@gmail.com

www.matunda.net

Sales: Nienke Huitenga Broeren

Ph: +31 61992 7123

hello@wzzt.com



DEEP SOUP

Luna Maurer and Roel Wouters

DEEP SOUP is both a physical intelligence model and a participatory film, challenging the standard models we have become accustomed to.

Check out our SEE NL interview with the directors of **DEEP SOUP**

Running time: 10'

Original title: DEEP SOUP

Prod: Studio Biarritz – Corine Meijers

Completed: Autumn 2025

Language: English

Luna Maurer & Roel Wouters:

First short XR film.

Studio Biarritz

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www.studioriarritz.nl



DOMINION

Jongsma and O'Neill

DOMINION uses generative AI to reimagine early 20th-century encounters between coloniser and colonised, merging missionary films with speculative cinema. The result is a techno-magical history that upends archival truth.

Running time: tbd

Original title: DOMINION

Prod: Good Name Media – Eline Jongsma

Sc: Kel O'Neill

Completed: Spring 2026

Language: English

Jongsma + O'Neill:

a.o. LOOT - 10 STORIES (2023, VR, AR, doc, installation) Awards: Museum and Heritage Awards High Commendation, Winner XR History Award, HIS NAME IS MY NAME (2022, AR, doc, animation) Festivals & Awards: NewImages Forum Des Images, Webby Awards Honoree Best Social Video Series, Dutch Directors Guild Awards Shortlist, Winner Special Jury Award for Creative Technology IDFA Doclab, WHAT GOES UP//MUST COME DOWN (2018, VR, doc, installation) Festivals & Awards: Hotdocs FF, New York FFFF, IDFA Paradocs

Good Name Media

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jongsmaoneillstudio@gmail.com

www.jongsmaoneill.com



FUTURE BOTANICA

Marcel van Brakel / Polymorf and Hazal Erturkan

An artwork where users, in collaboration with an AI, design speculative ecosystems that overlays new nature onto existing physical environments, exploring ideas, expectations, fears and desires about future nature.

Running time: 15'

Original title: FUTURE BOTANICA

Prod: Polymorf – Marieke Nooren

Co-prod: Studio Biarritz – Corine Meijers

Sc: Marcel van Brakel - Polymorf

Completed: October 2024

Language: English

Marcel van Brakel/Polymorf:

FUTURE BOTANICA (2024, AR) Festivals & Awards: IDFA Doclab – Winner Doclab grant, SXSW Austin, Planten en Planeten, Noorderlicht, Biennale, Netherlands FF, BFI FF, Silbersalz, GIFF, Dubai Future Forum, SYMBIOSIS (2023, immersive), FAMOUS DEATHS (2019).

Polymorf

Ph: +31 6 5582 0699

info@polymorf.nl

www.polymorf.nl

Sales: Marieke Nooren

Ph: +31 6 4560 8987

marieke@polymorf.nl



GAMER KEYBOARD WALL PIECE #2

Sjef van Beers

Using gamer keyboards as text displays, Gamer KEYBOARD WALL PIECE #2 weaves online vernacular with feminist theory to uncover insights on contemporary adolescent masculinity.

Running time: 5'

Original title: GAMER KEYBOARD WALL PIECE #2

Prod: Sjef van Beers

Technical artist: Jelle Reith, Sjoerd Mol

Developer: Ibo Ibelings

Completed: 2025

Language: English

Sjef van Beers:

GAMER KEYBOARD WALL PIECE #2 (2025, video-installation) Festivals & Awards: GoShort ISFF, IMPAKT, Gogbot Festival, Art Rotterdam, THE COWAN PARADOX (2025, video-installation), THE STORY OF THE PMC FRIDGE (2025, video-installation), EIGHT HOURS (2024, video-installation), @ECHO_BOT (2023, net art), GAMER KEYBOARD WALL PIECE #1 (2021, video-installation), MTURK IMAGES (2020, doc)

Sjef van Beers

www.sjefvanbeers.com



GHOSTS IN THE SHELL

Mihai Gui

Two performers are going through routines of office work in Rotterdam's former Shell HQ. Suddenly, a copy machine hums like the sea, chairs swivel to follow invisible presences and a sea of oil rises outside the windows as realities drift apart.

Running time: 45'

Original title: GHOSTS IN THE SHELL

Prod: M Gui Stuff Doery, Samiha Awad

Co-prod: Upscale XR

Completed: early 2026

Language: English

Mihai Gui:

D.I.D (2024, immersive installation) Festivals:

Ars Electronica, VR LIVING IN THE WIELEWAAL (2023, VR), VR LIVING IN ROFFA (2021, VR)

Festivals: Ars Electronica 2022, VR WHO WE ARE (2020, immersive installation)

M Gui Stuff Soery

Ph: +31 6 2699 3830

hi@ogui.xyz

wwwogui.xyz



THE GREAT ORATOR

Daniel Ernst

THE GREAT ORATOR is a simulated VR world driven by an AI that crafts ever-changing orations based on current events and visitor interactions, challenging you to question what is real and what is not.

Running time: user depending

Original title: THE GREAT ORATOR

Prod: The Shoebox Diorama - Daniel Ernst

Completed: 2025

Language: English

Daniel Ernst:

THE GREAT ORATOR (2025, VR) Festivals & Awards: IFFR Darkroom - Best Immersive Project, Venice FF - Competition Venice Immersive, DIE FERNWEH OPER (2019, VR) Festivals & Awards: a.o.SXSW, Golden Calf for Best Interactive Netherlands FF.

The Shoebox Diorama

daniel@theshoeboxdiorama.com

www.theshoeboxdiorama.com



HAND IN HAND

Sjoerd van Acker

HAND IN HAND is a multiplayer VR experience that invites users to dance, play and connect through movement, without words, goals or scores from the comfort of their homes.

Running time: min 6' - open ended play

Original title: HAND IN HAND

Prod: Institute of Time – Fırat Sezgin, Ecegül Bayram

Completed: 2027

Language: English, Dutch

Sjoerd van Acker:

HAND IN HAND (2027, VR), LINGERING ECHOES (2023, VR) Festivals: Ars Electronica Festival, ELELE (2021-2022, multiplayer VR) Festival: Venice FF, Stereopsis, Beyond the Frame, Red Sea IFF, Kaboom FF, Beijing IFF, Montréal Festival du Nouveau Cinéma – FNC, DOK Leipzig, Soma Fest, BLON, We Are Playgrounds, Inconvenient Films

Institute of Time

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firat@instituteoftime.com

www.instituteoftime.com

I feel like I'm drowning
Scared of name, of hope of soul
Pestered by a God I'm running away
And if He is not real,
then who is it that terrifies me
In these weary nights.
Who writes my life as a sign of my
life sends me visitors of
salvation,
then carry them before me
17

I light candles that burn out
long enough
to remind me of darkness
And you I summon again,
again and again,
because even in the ruins of belief
I am still begging for a miracle,
still desperate for a sign
still asking for a life that
feels chosen.
my consciousness

Credit Matthijs de Wild

And in this
the forbidden
for the first time
of faith is
If hope is
triumphant
then why
why do
why do I see
when come
name for

Running time: 10'

Original title: HEALING INSCAPE: ENDLESS

Prod: YaoYulin Arts – Yulin Yao

Completed: October 2025

Language: English

Yulin Yao:

HEALING INSCAPE: ENDLESS (2025, VR, immersive installation), HEALING INSCAPE: SACRIFICE & REBIRTH (2024, VR, immersive installation)

Festivals: Kaboom AF

YaoYulin Arts

Ph: +31 6 4805 4088

yaoyulinarts@gmail.com

yaoyulinarts.com

7 HEALING INSCAPE: ENDLESS

Yulin Yao

HEALING INSCAPE: ENDLESS is a VR work, transforming young immigrants' dreams into symbolic virtual landscapes. It explores anxiety, displacement and crisis, turning subconscious imagery into immersive spaces for empathy and reflection.



HERE – IMMERSIVE MUSIC THEATER

Michel van der Aa

HERE – IMMERSIVE MUSIC THEATER blends cinema and interactive performance in VR, letting audiences shape the narrative and explore reality's boundaries. An accessible music-theatre experience, available at home on PCVR or Apple Vision Pro.

Running time: 40'

Original title: HERE – IMMERSIVE MUSIC THEATER

Prod: doubleA foundation – Aram Balian

Completed: December 2025

Language: English

Michel van der Aa:

FROM DUST (2024, VR) Festivals and Awards:

Best Immersive work Cannes IFF, Holland

Festival, GIFF, EIGHT (2018-19, VR) Festivals: Holland Festival, Festival d'Aix-en-Provence, KunstFestSpiele Herrenhausen, Beijing Festival, Helsinki Festival

doubleA foundation

Ph: +31 6 2322 1511

md@doublea.net

doublea.net



HIS NAME IS MY NAME

Jongsma and O'Neill

HIS NAME IS MY NAME is a social media-native animated documentary series and AR project that explores how the crimes of WWII-era perpetrators still reverberate through today's society, shaking the foundations of our homes and our families.

Running time: 35'

Original title: HIS NAME IS MY NAME

Prod: Good Name Media

Completed: 2022

Language: English

Jongsma + O'Neill:

LOOT - 10 STORIES (2023, AR) Awards: Museum & Heritage Awards High Commendation, Winner XR History Award, His NAME IS MY NAME (2022, AR) Festivals & Awards: NewImages, Webby Awards Honoree Best Social Video Series, Dutch Directors Guild Awards Shortlist, Winner Special Jury Award for Creative Technology IDFA Doclab, WHAT GOES UP//MUST COME DOWN (2018, VR) Festivals & Awards: Hotdocs FF, New York FF, THE ARK (2016, VR) Awards: Tim Hetherington Trust Visionary Award Winner, SIMA Special Mention in Virtual Reality Social Impact Media Award, Tribeca FF, Rencontres d'Arles Arles, AFI Docs, NewImages, EMPIRE (2014, interactive doc) Festivals & Awards: Emmy Awards Nominee New Approaches: Documentary Film, Webby Awards Honoree Best Online Film & Video: Documentary Single Episode, IDFA Doclab

Good Name Media

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studio@jongsmaoneill.com

www.jongsmaoneill.com



HONEY BOYS

Tibor de Jong

An immersive descent into a dreamscape of labor and overconsumption. Along the way, a delivery boy encounters rituals, desires, and decay, revealing the relentless machine behind our food, our labor system, and ultimately our existence.

Running time: 35'

Original Title: HONEYBOYS

Producer: SMARTHOUSE

VR development: Nemo Vos

Animator: Doris Konings

Music and sound design: Spinvis

Completion date: 2026

Language: no dialogue

Tibor de Jong:

8 BILLION SELVES (2024, VR), KORSTMOS(2024, VR), DIGITAL DARKROOM (2025, VR), OOGSTLIED (2023, VR), PIXEL PARADISE (2022, VR), KAMER MET UITZICHT (2021, VR)

Nemo Vos

tibor.dejong@gmail.com

nemovos.com

SMARTHOUSE

danielle@smarthouse.amsterdam

suzan@smarthouse.amsterdam

www.smarthouse.amsterdam

Sales: Diversion Cinema

Ph: +33 6 26 62 63 00

paul@diversionxr.com

www.diversionxr.com



HYPERDAM

Floris van Laethem

While Vinny Video is trapped in his parents' system, by exposing a lie about his origins he casts the entire city in a new light. HYPERDAM is a PCXR experience that is told through various techniques.

Running time: 30'

Original title: HYPERDAM

Prod: Richard Valk for Valk Productions

Completed: 2026

Language: English

Floris van Laethem:

HYPERDAM (2026, PCXR experience), REALM-BREAK HOTEL (2024, graduation film).

Floris van Laethem

laethfloris@gmail.com



INVISIBLE WOMAN

Tamara Shogaolu

When journalist Idil discovers a centuries-old portrait, she's drawn into Francesca's erased story – a free Black woman in 17th-century Amsterdam – in a haunting VR opera where two women across centuries confront hidden history.

Running time: tbd

Original title: INVISIBLE WOMAN

Prod: Ado Ato Interactive - Lucas Castelo, Ado Ato Pictures - Tamara Shogaolu

Sc: Elinor T Vanderburg, Tamara Shogaolu

Completed: February 2026

Language: English

Tamara Shogaolu:

ORYZA: HEALING GROUND (2024, interactive) Festivals & Awards: Stars Collective Imagination Award, PitchBlack Immersive Forum Award, IDFA DocLab Competition for Digital Storytelling, ANOUSCHKA (2023, multiplatform game) Festivals & Awards: IDFA DocLab Competition for Digital Storytelling, SXSW, Cinekid, NFF, UN(RE)SOLVED (2021, interactive) Festivals & Awards: Emmy Award for Outstanding Interactive Media: Innovation, IDFA DocLab Best Digital Storytelling Award, Tribeca FF, MID Bogotá, THEY CALL ME ASYLUM SEEKER (2020, animated short doc), ANOTHER DREAM (2019, VR) Awards: ANIDOX VR Award for Best Innovative Storytelling, BRAID OF TIME (2019, short film), HALF A LIFE (2017, animated short doc) Awards: Grand Jury Award for Best Short Documentary at Outfest, Most Innovative Short Film at Twist: Seattle Queer FF

Ado Ato Pictures

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www.adoatopictures.com



LACUNA

Maartje Wegdam and Nienke Huitenga Broeren

Sonja has no memory of the crucial moment in her childhood that saved her life. The discovery of three rings sparks a riveting journey into imagination. Wander through a deeply personal VR documentary between what is left and what is lost.

Running time: 34'

Original title: LACUNA

Prod: Studio Biarritz & Podium Biarritz – Corine Meijers

Completed: January 2025

Language: Dutch, English

Maartje Wegdam:

LACUNA (2025, VR) Festivals: IFF Rotterdam, Cannes IFF, Kaohsiung FF, ART*VR, GIFF, NO PLACE FOR A REBEL (2017, documentary).

Nienke Huitenga Broeren:

LACUNA (2025, VR) Festivals: IFF Rotterdam, Cannes IFF, Kaohsiung FF, ART*VR, GIFF DRIFT (2024, VR), WINWIN (2021, VR), ROZSPNE (2021, VR).

Studio Biarritz

Ph: +31 6 4801 7642

info@studioriarritz.nl

studioriarritz.nl



LESBIAN SIMULATOR

Iris van der Meule

LESBIAN SIMULATOR is an interactive artwork and video game immersing the user in the experiences of a lesbian girl. It's an ode to love and sexual identity, while confronting the discrimination that lesbians still face today.

Running time: 40'

Original title: LESBIAN SIMULATOR

Prod: Studio Biarritz & Podium Biarritz – Corine Meijers (NL)

Co-prod: Art et Essai (CA), Cassette for time-scapes (BE)

Completed: Autumn 2025

Language: Dutch, English

Iris van der Meule:

LESBIAN SIMULATOR (2025, VR) Festivals: IDFA DocLab, PITCH BLACK (2020, graduation VR film).

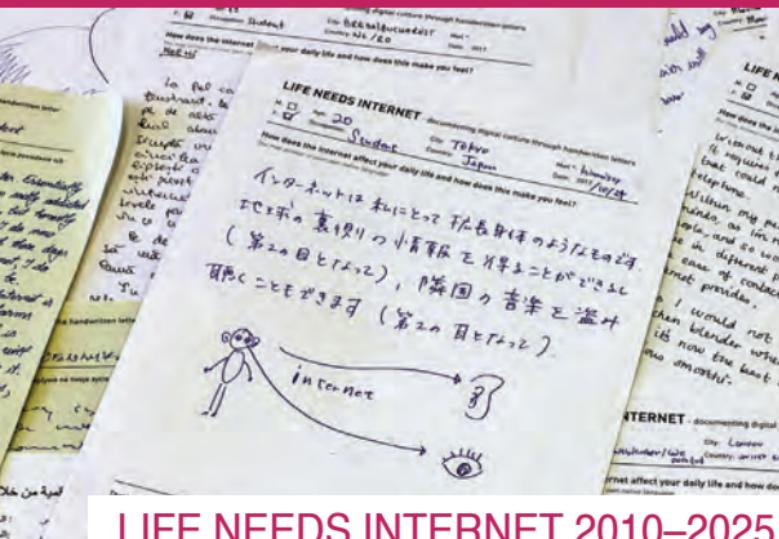
Studio Biarritz

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info@studioriarritz.nl

studioriarritz.nl

Check out our SEE NL interview with the director of [LESBIAN SIMULATOR](#)



LIFE NEEDS INTERNET 2010–2025

Jeroen van Loon

How do people around the globe interact with the internet on a daily basis? In what ways does it influence their lives—and how do they feel about that? For 15 years, Jeroen van Loon has been collecting handwritten letters on this subject.

Running time: not applicable

Original title: LIFE NEEDS INTERNET 2010-2025

Prod: Studio Jeroen van Loon – Jeroen van Loon

Completed: 2025

Language: English, Japanese, Chinese, Dutch, Italian, Icelandic, German, French, Filipino, Korean, Spanish, Indonesian, Iranian, Slovenian, Romanian

Jeroen van Loon:

REINFORCED LEARNING (2023, video installation)

Festivals & Awards: Netherlands FF, Nomination New Technology Art Award, NEW UPDATE AVAILABLE - VERSION 2.1 (2022, VR installation) Festivals: IDFA DocLab

Studio Jeroen van Loon

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www.jeroenvanloon.com



LOOT – 10 STORIES

Jongsma and O'Neill

LOOT – 10 STORIES is an immersive exhibition that uses VR, documentary and installation design to investigate the problem of looted art in museum collections, and to examine the potential steps—be they legal, technological or personal—that can be taken to address historical injustices.

Running time: 20-70'

Original title: LOOT – 10 STORIES

Prod: Good Name Media

Completed: 2023

Language: English, Aukan, German

Jongsma + O'Neill:

LOOT - 10 STORIES (2023, AR) Awards: Museum & Heritage Awards High Commendation, Winner XR History Award, His NAME IS My NAME (2022, AR) Festivals & Awards: NewImages, Webby Awards Honoree Best Social Video Series, Dutch Directors Guild Awards Shortlist, Winner Special Jury Award for Creative Technology IDFA Doclab, WHAT GOES UP//MUST COME DOWN (2018, VR) Festivals & Awards: Hotdocs FF, New York FF, THE ARK (2016, VR) Awards: Tim Hetherington Trust Visionary Award Winner, SIMA Special Mention in Virtual Reality Social Impact Media Award, Tribeca FF, Rencontres d'Arles Arles, AFI Docs, NewImages, EMPIRE (2014, interactive doc) Festivals & Awards: Emmy Awards Nominee New Approaches: Documentary Film, Webby Awards Honoree Best Online Film & Video: Documentary Single Episode, IDFA Doclab

Good Name Media

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www.jongsmaoneill.com



LOST HOOD

Abner Preis

LOST HOOD is an AR experience that reclaims urban spaces as living archives, projecting memories, protests, and lost stories onto gentrified streets, inviting reflection on community, resistance, and the forces shaping our cities.

Running time: 30'

Original title: Lost Hood

Prod: K.O. Productions - Siuli Ko

Completed: 2026

Language: English

Abner Preis

UNDERNEATH THE WINGS OF THE BUTTERFLY (2023, AR), LOST FLOWERS ALMANAC (2022, AR), THE MIRACLE BASKET (2021, VR), EDEN AND THE GOLDEN RULE (2021, VR), BLOWING THROUGH THE CURTAINS (2020, VR), NOTHING BEATS THE HUMAN TOUCH (2021, VR), FROM THE DEEP BLUE SEA, TO DANCING PLANETS (2021, VR), EDEN'S ADVENTURES (2019-2020, VR)

K.O. Productions

Ph: +31 6 1745 6959

contact@koproductions.nl

www.koproductions.nl



THE MARCH

Leo Erken and Frieda Gustavs

THE MARCH is a non-linear opera-without-words in VR that deals with our relations and responsibilities with war, inequality, violence and social conflict. The experience is about culture and consequences of war in our society.

Running time: 15'

Original title: DE MARS

Prod: NL12.lab

Screenwriter: Leo Erken

Completion date: December 2025

Language: no dialogue

Leo Erken:

WALZER (2022, VR) Festivals: a.o. BFI London

FF, FRIEDA EN HET ONGEDIERTE (2016, VR)

TULIP GOLD (2005, doc), EVA BESNYO (2003, doc)

Frieda Gustavs:

WALZER (2022, VR), FRIEDA EN HET ONGEDIERTE (2016, VR)

NL12

Ph: +31 6 2904 6202

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www.nl12.nl



NERD_FUNK

Ali Eslami and Mamali Shafahi

NERD_FUNK explores how social media shapes visual culture. In five immersive chapters, artists Ali Eslami and Mamali Shafahi draw on seven years of research and 1,000+ Instagram Stories to reveal the quirky aesthetics born on the platform.

Running time: 5x 10'

Original title: NERD_FUNK

Prod: K.O. Productions - Siuli Ko

Co-prod: MU Hybrid Art House - Angelique Spaninks

Completed: 2025

Language: English

Ali Eslami:

NERD_FUNCK (2025, immersive) Awards: Wendy Gutman Award 2025, HOMA's PHANTOM (2023, interactive installation), LINE OF SIGHT (2023, VR), Award: Cremer Prize, A STRETCH OF TIME (2022, video installation & sculpture), NERD_FUNK chapters 1 and 2 (2019, VR)

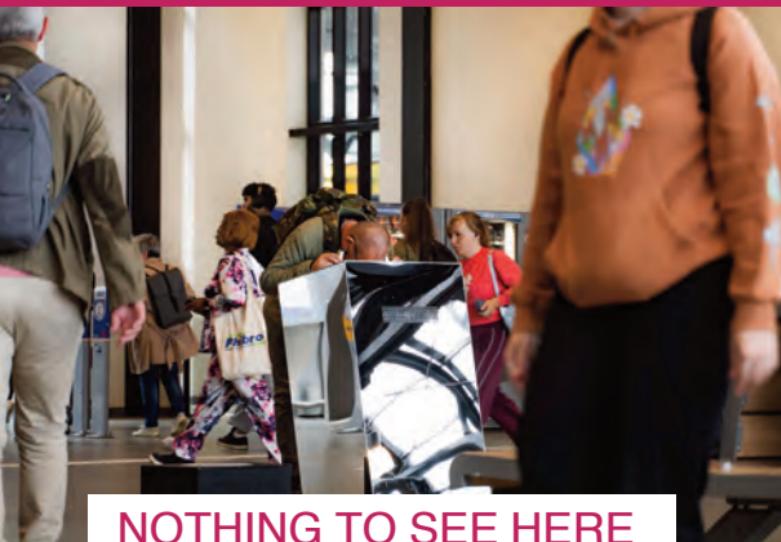
Award: Golden Calf Best Interactive, SACRED HILL (2019, VR), FALSE MIRROR (2018, VR), DEATH TOLLS (2016, VR) Award: IDFA Doclab's Best Immersive non-fiction, SNOW FALLS (2016, VR)

K.O. Productions

Ph: +31 6 1745 6959

contact@koproductions.nl

www.koproductions.nl



NOTHING TO SEE HERE

Celine Daemen

An interactive viewing box that invites passersby to become part of a disruptive immersive experience. You encounter your live doppelganger, while a series of strange events surround it and gradually challenge our perception.

Running time: 15'

Original title: NOTHING TO SEE HERE

Prod: Studio Nergens – Sophie Simenel

Co-prod: Cultura Nova Festival, Muziekgebouw Productiehuis, Dutch National Opera & Ballet

Completed: autumn 2025

Language: English

Celine Daemen:

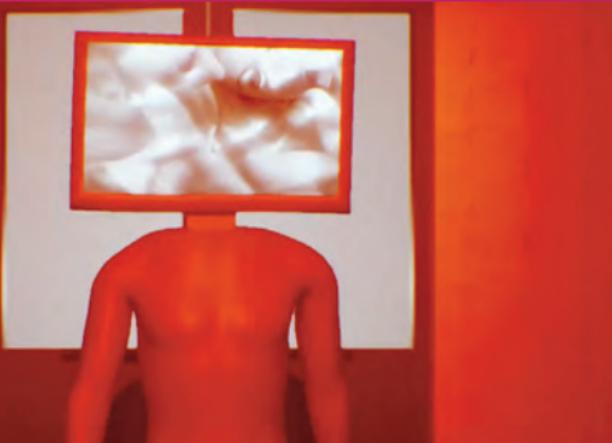
SONGS FOR A PASSERBY (2023, VR-opera) Festivals & Awards: Venice Immersive Grand Prize – Venice IFF, SXSW, BIFAN, KFA, NFF.

EURYDICE, A DESCENT INTO INFINITY (2022, VR-opera) Festivals & Awards: Reflet D'or Best Immersive – GIFF, Silver Yusr Best Immersive – Red Sea IFF, Best Design Award – Art*VR Prague, Venice IFF (Venice Immersive)

Studio Nergens

sophie@studionergens.com

Check out our SEE NL interview with the director of [Nothing to See Here](#)



THE ORACLE: RITUAL FOR THE FUTURE (FOR HUMANS AND NON-HUMANS)

Victorine van Alphen

THE ORACLE: RITUAL FOR THE FUTURE (FOR HUMANS AND NON-HUMANS) is a thought-provoking performance about the evolving relationship between humans, bodies and AI. Blending personal story with an eerie systemic presence, participants delve into sensuality, death, agency and irreversible change.

Running time: 60'

Original title: THE ORACLE: RITUAL FOR THE FUTURE (FOR HUMANS AND NON-HUMANS)

Prod: Studio Brave New Human – Victorine van Alphen, Naomi van Dijck

Co-prod: IDLab (Academie voor Theater en Dans, Amsterdam)

Completed: November 2025

Language: no dialogue, Dutch fragments

Victorine van Alphen:

THE ORACLE: RITUAL FOR THE FUTURE (2025, XR) Ars Electronica Festival, Netherland FF Digital Culture, IDFA, Staging Realities Salzburg, THIS IS AS NAKED AS I COULD GET (2025, video work commissioned by Centraal Museum Utrecht), IVF-X: POST-HUMAN PARENTING IN HYBRID REALITY (2021, VR/XR) Golden Calf Best Digital Culture Production, Bremen FF, NewImages Festival XR Competition, TWO IS GAME OVER (2020 Film), EBENBILD (2016, film), FATHERFIGURES (2014, film)

Studio Brave New Human

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www.victorinevanalphen.nl/studio-brave-new-human

Ph: +31 6 29 56 79 04

naomi.vdijck@gmail.com

www.naomivandijck.work

Check out our SEE NL interview with the director of THE ORACLE: RITUAL FOR THE FUTURE (FOR HUMANS AND NON-HUMANS)



ORANOVA NIGHT MARKET

Merel Barends

Welcome to the infamous Night Market in the city of Breccia. It's buzzing and stirring as usual. People are all wrapped up in the approaching Oranova, a rare conjunction with the planet Kristallyn. Will you come travel interplanetary with them?

Running time: 14' - 19' (user depending)

Original title: ORANOVA NACHTMARKT

Prod: Mooves - Jantiene de Kroon

Completion date: March 2025

Language: English

Merel Barends:

First VR film.

Mooves:

Ph: +31 20 694 5602

mooves@mooves.nl

www.mooves.nl



ORYZA: HEALING GROUND

Tamara Shogaolu

A transmedia sculptural installation blending African histories with cutting-edge AI, exploring the lives of individuals whose stories weave together the African diaspora, cultural resilience and the evolution of identities.

Running time: 15'

Original title: ORYZA: HEALING GROUND

Prod: Ado Ato Pictures – Tamara Shogaolu

Completed: End 2024

Language: Dutch, English

Tamara Shogaolu

ORYZA: HEALING GROUND (2024, immersive installation) Festivals: IDFA Doclab 2024, Dutch National Archives, AR Format MIT Open Lab

Ado Ato Pictures

info@adoatopictures.com

www.adoatopictures.com



OTHERWORLDS

Sophia Bulgakova

A participatory performance blending virtual and physical realities. A reflection on Ukrainian traditions and pre-Christian pagan rituals OTHERWORLDS fuses ancient symbols, soundscapes of traditional instruments and ritual songs with modern XR technologies.

Running time: 25'

Original title: OTHERWORLDS

Prod: FIBER

Completed: 2025

Language: Ukrainian, English

Sophia Bulgakova:

OTHERWORLDS (2025, VR), WE ALL WOKE UP TODAY FROM SOME KIND OF EXPLOSIONS (2024, installation), Спомини [Spomyny] (2024, installation), YOU ARE SOURCE PROJECTION AND REFLECTION (2019, installation), INEVITABLY BLUE (2019, installation).

FIBER

Ph: +31641235624

jarl@fiber-space.nl

www.fiber-space.nl

Sales: FIBER – Marieke Nooren

Ph: +31645608987

mariekenooren@gmail.com

www.fiber-space.nl



THE OXYTOCINE MACHINE

Mila Moleman (Studio VRij)

THE OXYTOCINE MACHINE is an immersive VR installation created by Studio VRij and Zalan Szakacs, aiming to foster intimate connections and shared journeys between strangers. Participants enter a shared VR cocoon, exploring trust, play and empathy in a safe, intimate space.

Running time: 15'

Original title: THE OXYTOCINE MACHINE

Prod: Studio VRij

Completed: December 2025

Language: English

Mila Moleman:

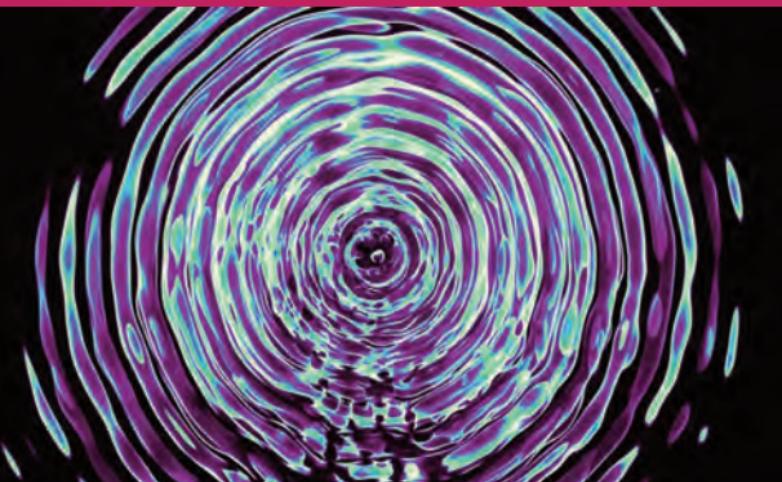
THE VR SILENT DISCO, 2025 (2025, VR),
VRTUOOS, VRTUEEL IN COLLABORATION WITH INTRODANS (2023, VR), A PLACE SO FAR (2022, VR),
DE VRIJE HAND (2022, VR), OXYTOCINA MACHINE, pilot (2021, VR).

Studio VRij

Ph: +31 6 5387 7204

info@studio-vrij..com

www.studio-vrij.com



RESONANCE IN SILENCE

Thomas Brand

What would it be like to experience music without sound? RESONANCE IN SILENCE collaborates with Deaf artists to create a musical experience where sound disappears but other senses are heightened.

Running time: 15'

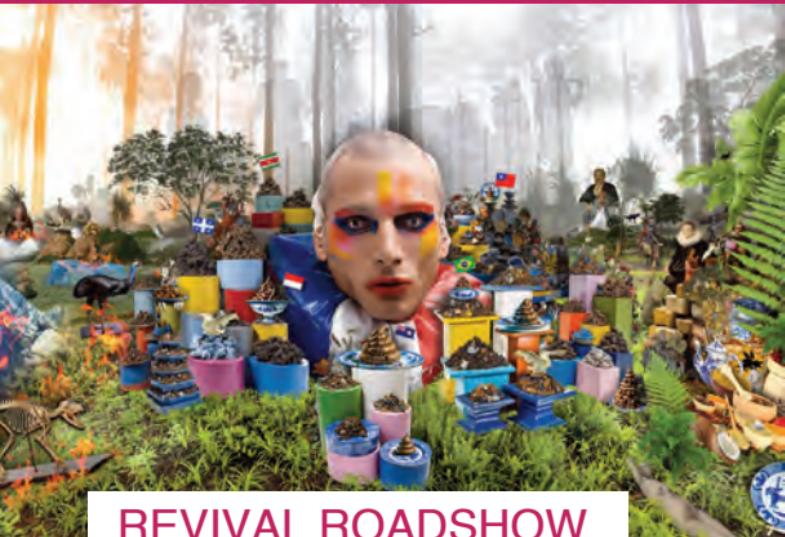
Original title: STILLE RESONANTIE
Prod: FuseWorks - Thomas Brand
Co-prod: Monobanda
Completed: end 2026
Language: no dialogue

Thomas Brand:

MERGEL (2023, immersive installation) Festivals & Awards: NFF Director's Forum, Dutch Mountain FF, International Signes de Nuit.

FuseWorks

Ph: +31 6 5239 4887
info@fuseworks.eu
www.fuseworks.eu



REVIVAL ROADSHOW

Anne Fehres and Luke Conroy

In a speculative future, the appraisal of a mysterious artwork spirals into a surreal VR journey through colonial histories, fake news, consumerism, pollution, and climate change - revealing how myths shape the stories we choose to believe.

Running time: 17'

Original title: REVIVAL ROADSHOW

Prod: Nullshima Studio – Anne Fehres, Luke Conroy

Completed: 2025

Language: English

Anne Fehres & Luke Conroy:

REVIVAL ROADSHOW (2025, VR) Festival selections and awards: IFF Rotterdam, 27th Thessaloniki IDF, NFF 2025, Golden Calf Competition DOK Leipzig, GIFF, Verzió International Human Rights Documentary Film Festival, Hungary Nominated for Best Interactive/Immersive Documentary, 2025 AIDC Awards, Australia, UNFOLDING (2024, short/ installation)

Nullshima Studio

Ph: +31 6 2147 2248

hello@nullshimastudio.com

www.nullshimastudio.com



SECOND SIGHT

Jongsma and O'Neill

SECOND SIGHT is a multiplayer, headset-based MR installation exploring the four stages of life through sight and colour. It celebrates diverse human perspectives and our shared experience.

Running time: tbd

Original title: SECOND SIGHT

Prod: Good Name Media - Eline Jongsma

Sc: Kel O'Neill

Completed: autumn 2026

Language: English

Jongsma + O'Neill:

LOOT - 10 STORIES (2023, AR) Awards: Museum & Heritage Awards High Commendation, Winner XR History Award, HIS NAME IS MY NAME (2022, AR) Festivals & Awards: NewImages, Webby Awards Honoree Best Social Video Series, Dutch Directors Guild Awards Shortlist, Winner Special Jury Award for Creative Technology IDFA Doclab, WHAT GOES UP//MUST COME DOWN (2018, VR) Festivals & Awards: Hotdocs FF, New York FF, THE ARK (2016, VR) Awards: Tim Hetherington Trust Visionary Award Winner, SIMA Special Mention in Virtual Reality Social Impact Media Award, Tribeca FF, Rencontres d'Arles Arles, AFI Docs, NewImages, EMPIRE (2014, interactive doc) Festivals & Awards: Emmy Awards Nominee New Approaches: Documentary Film, Webby Awards Honoree Best Online Film & Video: Documentary Single Episode, IDFA Doclab

Good Name Media

Ph: +31 6 8290 9307

jongsmaoneillstudio@gmail.com

www.jongsmaoneill.com



SHELTER

Sjors Swierstra

VR documentary **SHELTER** gives viewers an intimate look at the war in Ukraine. Viewers are immersed in everyday scenes, witnessing moments of shared humanity while reflecting on the human cost of war.

Running time: 15'

Original title: **SHELTER**

Prod: Scopic (NL) – Justin Karten

Co-prod: Associate Directors (BE)

Completed: March 2025

Language: Ukrainian

Sjors Swierstra:

First XR creation.

SHELTER (2025, 360 immersive) Festivals:
SXSW, DOCVILLE, KFF, NFF, Ji.hlava.

Scopic

Ph: +31 6 2434 3765

info@scopic.nl

www.scopic.nl



SHOW ME THE LIGHT: THE VR SILENT DISCO

Studio VRij and Mila Moleman

SHOW ME THE LIGHT: THE VR SILENT DISCO is created by Studio VRij in collaboration with Brass Rave Unit. Up to 10 participants dance together in a virtual space where music, dance and technology merge.

Running time: not applicable

Original title: SHOW ME THE LIGHT: THE VR SILENT DISCO

Prod: Studio VRij – Eszter Ovak

Completed: May 2025

Language: English

Mila Moleman:

SHOW ME THE LIGHT: THE VR SILENT DISCO (2025, VR) Festivals: Art Directions IFFR 2025 (prototype), ADE - Arts & Culture, and ADE LAB 2025 (premier), MUSEUMNACHT - Nxt MUSEUM SHOWCASE (2025), VRTUOOS VRTRUEEL IN COLLABORATION WITH INTRODANS (2023, VR), A PLACE SO FAR (2022, VR), DE VRIJE HAND (2022, VR), OXYTOCINA MACHINA (2021, VR)

Studio VRij

Ph: +31 6 5397 7204

eszter@studio-vrij.com

www.studio-vrij.com



THE SLEEP OF REASON PRODUCES MONSTERS

Leeza Pritychenko

THE SLEEP OF REASON PRODUCES MONSTERS is an immersive VR experience where participants confront and transform nightmares—Falling, Being Chased, Drowning—through interactive dreamworlds and therapeutic hand-gesture interactions.

Running time: 35'

Original title: THE SLEEP OF REASON PRODUCES MONSTERS

Prod: K.O. Productions - Siuli Ko

Completed: 2027

Language: English

Leeza Pritychenko:

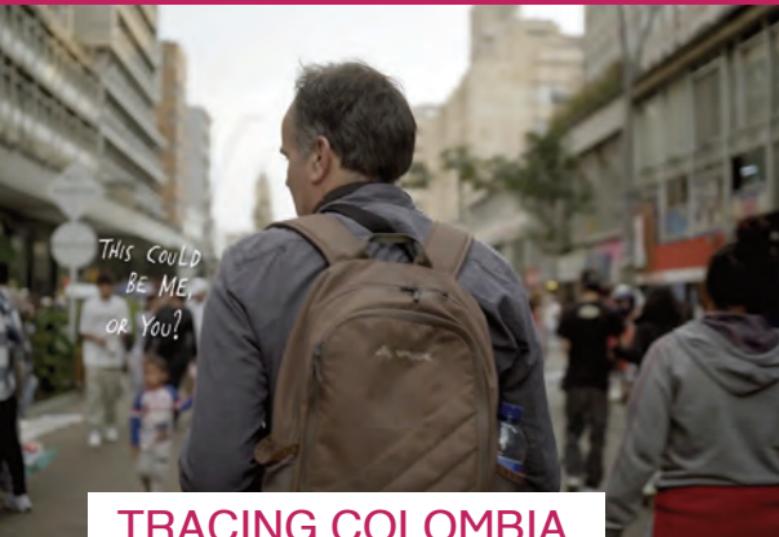
WHY SHOULD OUR BODIES END AT THE SKIN (2023, CGI, animation, 3-channel video installation), ECHO FIELD (2022/ongoing, CGI, audio-visual, interactive, animation, performance, choreography), ENCELADUS (2022, CGI, animation, installation)

K.O. Productions

Ph: +31 6-17.456.959

contact@koproductions.nl

www.koproductions.nl



TRACING COLOMBIA

Jan Rothuizen

TRACING COLOMBIA is a journey through a country redefining itself after fifty years of civil war, and an inner quest of an artist exploring his outsider role.

Original title: TRAZANDO COLOMBIA

Running time: appr. 60'

Prod: Docmakers - Ilja Roomans

Co-prod: Zesbaans

Sc: Jan Rothuizen

D.O.P.: Stijn van Santen

Completed: 2025

Language: Spanish, English

Jan Rothuizen:

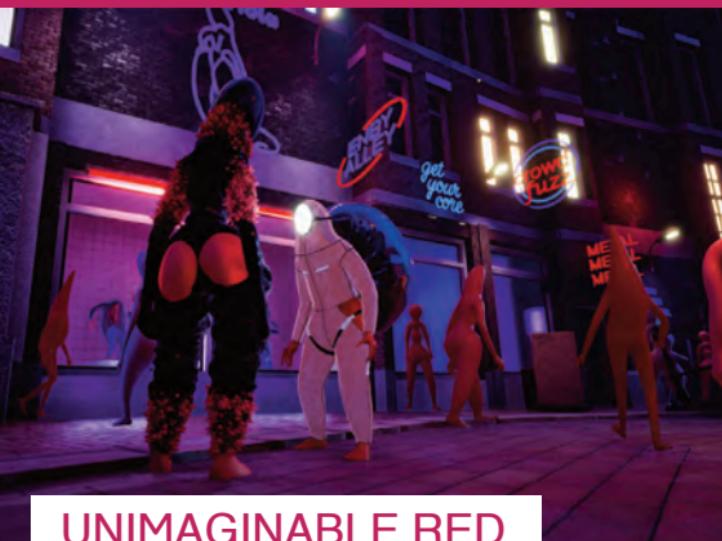
First feature length documentary.

Docmakers

Ph: +31 6 4823 3390

ilja@docmakers.nl

www.docmakers.nl



UNIMAGINABLE RED

Vitor Freire and Monique Grimord

UNIMAGINABLE RED is an artistic game that reimagines Amsterdam's Red Light District as an autonomous island where pleasure rules: collect fetish flowers, share euphoria with passersby and playfully resist through surreal, sensual wanderings.

Running time: 15'

Original title: UNIMAGINABLE RED

Prod: Imagination of Things

Completed: 2025

Language: English

Vitor Freire & Monique Grimord:

UNIMAGINABLE RED (2025, art game) Festivals:
IDFA Doclab 2025

Imagination of Things

Ph: +31 627259770

hello@imagination.ooo

www.imagination.ooo



WAITING_FOR_COWS

Klasien van de Zandschulp and Natalie Dixon

WAITING_FOR_COWS is a cinematic meditation on the connection between humans and cows told through the story of three dairy cows and their data streams.

Running time: 18'

Original title: WAITING_FOR_COWS

Prod: KO Productions - Siuli Ko, affect lab

Completed: 2024

Language: Dutch

Klasien van de Zandschulp:

REQUIEM FOR THE IMPOSSIBLE (2025, interactive), HOT FLASH DANCE CLASH (2025, interactive), BLEEDING INTO THE METAVERSE (2024, interactive), CTRL ALT.IMG (2023, interactive), {PARADISE IN THE SUN} (2022, interactive), A CITY EATING ITSELF (IN LESS THAN 10 MINUTES), (2022, interactive)

Festivals: Nomination Media Architecture Biennale 2025, How to TELL A HERSTORY (2022, interactive), GOOD NEIGHBOURS (2021, interactive): Dutch Design Award 2021, SACRED HILL (2019, interactive) Nomination International Immersive

Works GIFF, EAT | TECH | KITCHEN (2018, interactive) Festivals & Awards: IDFA Immersive Non-Fiction Award, Sundance New Frontier Story Lab.

Affect Lab

Ph: +35 796 742 524

hello@affectlab.org

www.affectlab.org

Sales: Klasien van de Zandschulp

Ph: +31 6 4230 8910

hello@affectlab.org



WE ARE DEAD ANIMALS

Tote Tiere Maarten

EXPLORE! COLLECT! CREATE!

Fly around in paradise. Find dead animals. Revive them. Learn the stories of their deaths. Visit your workshop to reassemble and create new animals. There are endless possibilities. And don't forget to eat, or you will die!

Check out our SEE NL interview with the producer and developer of WE ARE DEAD ANIMALS

Running time: 10' to 20'

Original title: WE ARE DEAD ANIMALS

Prod: Valk Productions (NL)

Co-prod: Menetekel Film (DE)

Completed: October 2025

Language: English

Tote Tiere Maarten:

a.o. INFLUENZA (2025) Festivals: NFF Storyspace: Golden Calf Competition, DANCING WITH DEAD ANIMALS (2022, VR) Festivals & Awards: Innovation Award Best of Earth Awards, 2025, Best Experimental ImmerSphere, Best Experimental Field of View 360, Innovation Award SAT Fest, Excellence Award IF for Science Visualization, Best Art and Experimental Fulldome UK Festival Film Fund DocLab Interactive Grant, SWARM (2021, VR) Festivals & Awards: Nomination Best of Earth Awards, Audience Award for Best VR Anima Brussels, Best Art and Experimental Fulldome UK Festival, Best of VR Kaboom AF, Prix d'Originalité - SAT Fest. FEBRUAR (2015, VR) Best Soundtrack Portugal Immersive FF, Honourable mention FullDome Festival Germany

Valk Productions

info@valkproducties.nl

www.valkproducties.nl

www.wearedeadanimals.com

Sales: Menetekel Film – Evelyn Brancard

brancard@berlin.de

www.maartenisaakdeheer.com



WELCOME TO THE GAYBOURHOOD

Studio Marble

Set inside a physical dollhouse, this XR experience follows a small holographic avatar ready to guide viewers through stories from queer history, where the idea of 'home' plays a radical role.

Running time: tbd

Original title: WELCOME TO THE GAYBOURHOOD

Prod: Studio Marble

Co-prod: Innovation:LAB

Completed: May 2025

Language: Dutch, English

Studio Marble:

MARBLE LOOKS BACK (2024)

Studio Marble

Ph: +31 6 3727 7796

derkover@gmail.com

www.derkover.com

MINORITY CO-PRODUCTIONS



A LONG GOODBYE

Kate Voet and Victor Maes

In this animated, interactive VR experience, we walk in Ida's shoes, a 72-year-old pianist living with dementia. *A Long Goodbye* is a poetic experience about the long goodbye of two lovers who shared a life together.

Running time: 30'

Original title: *A LONG GOODBYE*

Prod: Cassette for timescapes (BE)

Co-prod: Tarantula (LU), Valk Productions (NL) – Richard Valk

Completed: August 2025

Language: Dutch, English

Kate Voet:

THE TEARS OF THINGS (2021, short); LES HOMARDS IMMORTELS (2017, student film)

Victor Maes:

PLEURER DE PRINTEMPS (2015, student film)

NL Co-Prod: Valk Productions

Ph: +31 6 5093 4002

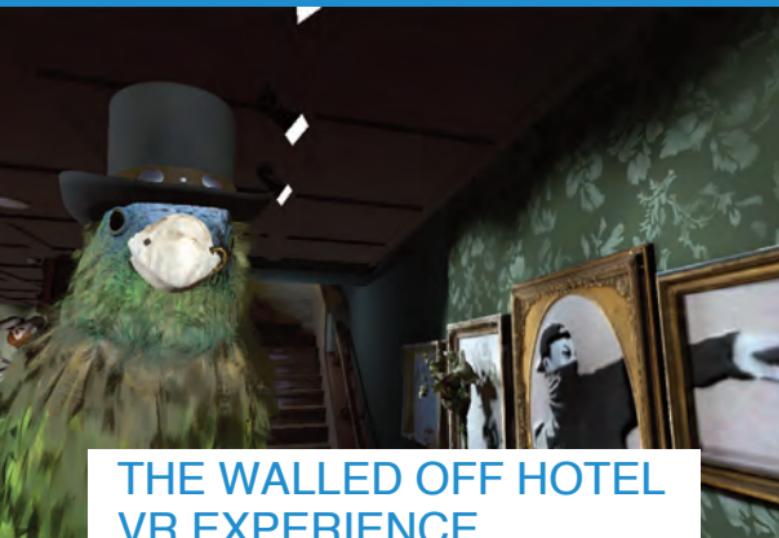
richardv@xs4all.nl

www.valkproductions.com

Sales: Astrea Immersive – Wan-Chen Huang

wanchen@astreaimmersive.io

www.astreaimmersive.io



THE WALLED OFF HOTEL VR EXPERIENCE

Amer Shomali

The experience takes users on a guided exploration of 'The Walled-Off Hotel' through a series of light-hearted, interactive moments. As you explore the hotel's distinct rooms and areas, you'll encounter iconic Banksy artwork, each piece offering a subtle yet poignant commentary on the Middle East conflict.

Running time: 40' and 60'

Original title: THE WALLED OFF HOTEL VR EXPERIENCE

Prod: ODEH FILMS (PS), K5 Factory (DE)

Co-Prod: BIND (NL) – Joram Willink

Sc: Alaa abu Diab, Ross Dungan, Amer Shomali

Completed: Spring 2026

Language: English

Amer Shomali:

First VR Experience.

a.o. THE WANTED 18 (2014, animation doc)

Festivals & Awards: Palestine's official entry for Best Foreign Language Film Academy Awards, Abu Dhabi FF: Black Pearl Award for Best Documentary Feature, Carthage FF: Tanit d'Or for Documentary Feature Film

NL Co-Prod: BIND

Ph: +31 20 364 0030

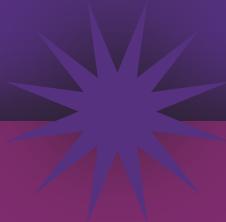
joram@bindfilm.nl

www.bind.film

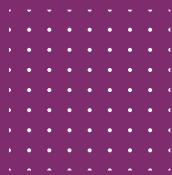
UNLOCK THE NETHER- LANDS



CATALOGUE 2026



SEE
NL



XR

FROM THE NETHERLANDS

#THISISSEENL